An Honest Trade

An exhibition of Canadian small press books
printed and bound at The Porcupine's Quill
in Erin, Ontario (1974-1983).

Notes and anecdotal reminiscences
by Tim Inkster.

An Honest Trade, an exhibition of Canadian small press books, was first shown 29 August, 1983 at the Banff School of Fine Arts and subsequently at the University of Waterloo, the University of Guelph, Dalhousie University and the Thomas Fisher Rare Book Library at the University of Toronto.

The Porcupine's Quill is a printing / bookbinding / publishing firm founded in 1974 by Tim and Elke Inkster, originally as the production arm of Dave Godfrey's Press Porcépic.

Our logo is the *Druckfehlerteufel*—a barely translatable German concept which presupposes that printers never err. The known fact that mistakes can and do mar the reproduction process becomes explicable in terms of the imp who sneaks into the pressroom after midnight, settles himself on a roll of paper and, quill in hand, inserts the errors into what was (until his arrival) another day's quota of flawless presswork.

I am indebted, in the production of this catalogue, firstly to my wife Elke who shot and assembled the film, to Ann Reatherford who typed the manuscript and argued about spelling, to Alan Ufkes who printed it on Zephyr laid and to Klaaske Ufkes and Cheryl Lewis who bound and trimmed it. The type is Sabon, set by Compeer (Toronto).

I am also indebted, both for the continued health of my own firm as well as that of our client firms, to the kind offices of the Canada and Ontario Arts Councils and to the book publishing support programme of the DOC.

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R8271678

Dedicated to Stan Bevington, whose two hour tutorial (circa 1970) explained that there are basically seven controls on an A.B. Dick duplicator, and everything else would be a refinement of the above.

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https://archive.org/details/honesttradeexhib00inks

1 LETTERS, Tim Inkster (Black Moss Press, Windsor) 1976. Miscellany, 7 3/4 x 3 1/4, 72 pages. Sewn paperback printed on Zephyr laid, bound into Mayfair black and then double-bound again into Carlyle Japan with flaps. Printed in two colours, buffalo brown and warm red, throughout. Typeset in various nineteenth-century woodtype faces, with captions in Megaron by Alive (Guelph).

Bizarre. A book that was conceived and executed in the space of two weeks when Marty Gervais (the publisher) happened to come by some extra money he simply *had* to spend in a hurry — a situation that has never since recurred.

The physical book fits (snugly) into a number nine business envelope, as if that were a clue. A word game. A typographic specimen of various nineteenth-century woodtype faces (originally from the Bowmanville *Statesman*) presently in the author's collection. Also an extended literary greeting card... notable features of which include 1) the appropriate pages of the Oxford English Dictionary — defining the word 'letter' — printed on the inside of the cover, and 2) the answers / explanations to the word game printed at the back in white ink (actually slightly pink because I couldn't get all the warm red off the press rollers) which can be read only at an oblique angle to a light source.

This copy is one of a very few casebound (by hand) into Columbia orange llamique.

Design Canada Look of Books Award 1977.

2 BECKY SWAN'S BOOK, Susan Musgrave (The Porcupine's Quill, Erin) 1977. Poetry, 7 1/2 x 8 1/2, 32 pages. Casebound by hand, printed on Kelmscott. Cover is a duotone (black and forest green) after a photograph by Lyvia Morgan Brown. Typeset in Cloister Old English by Mono-Lino (Toronto), initials are Typo text, hand-pasted from PMT's.

This book was a disaster, well-meaning but doomed. Parts of it still work for me — the Cloister Old English, admittedly difficult to read, is singularly appropriate to a book of poems on the subject of mediaeval witches, but let me try to recall a few of the various spells and hexes which befell this project.

Hex number one — Susan had a wonderful photograph of herself taken in a graveyard in Cornwall in which she is leaning on a tombstone beneath which is buried a famous witch. Terrific, I

thought, but what I would really like is a woodcut of that same scene, to be printed on a matte mossy-green stock. The photograph was duly dispatched to an artist, who did create a woodcut, but a cut that was both ugly and unrecognizable. The woodcut idea was paid off, and scrapped, which left me printing the photograph itself (in this edition, on the title page) as a duotone on coated stock. Coated stocks are white, and I wanted a green book, so I also attempted to print a large green solid around the photograph, not realizing...

hex number two—that such solids must be sealed in plastic or the ink will eventually rub off (chalk), which it did. The attempt to print the solid also led to...

hex number three—the streaks, which proved that my press at that time (an ATF Chief) was in desperate need of major repair. The bushings, which hold the impression cylinder in place, were worn to the point that the cylinder was quite literally flapping in the breeze. Said cylinder is located at the bottom of the (fairly large) 24 inch press, and to extract it to replace the bushings involved the removal and replacement of some 2000 individual parts, which took almost three weeks. No later than the press was just repaired but we discovered the thrust bearings, attached to that same impression cylinder, were also shot, but we didn't dare attempt a repetition of the same routine. We sold the press and leapt heavily into debt to buy a Heidelberg KORD 64 whose bushings and bearings are sound to this day.

Somewhere in the midst of that disaster, Susan's book was printed. It had been agreed that she would take her royalties not in cash but in copies of the book, which were packaged and duly delivered by me to a locker at Toronto airport. I met Susan off the plane, gave her the key to the locker and she was to retrieve the books several days later on her way out of Toronto. She did that, at least she took the one box that was at the *front* of the locker, thus leaving the other half of her royalties to the airport janitorial service.

This present edition is a case rebinding of the original (chalked) paperback, an attempt to salvage some few copies of the still creditable guts.

3 NO SECOND SPRING, Al Purdy (Black Moss Press, Windsor) 1977. Poetry, 12 x 8 1/2, 8 pages. Casebound by hand into Kivar fake marble with linen spine. Printed on Carlyle Japan in two colours throughout. Typeset in Cartier by The Coach House Press (Toronto).

Cartier (designed by Carl Dair at the University of Toronto Press) is

the only extant specifically Canadian typeface—a worthy letterform to articulate Al Purdy's howl of rage at the idea of a proposed atomic waste site at Mount Moriah in Hastings County.

Cartier reminds me of pine furniture, possibly because the first time I saw it used successfully was in Scott Symons' *Heritage—A Romantic Look at Early Canadian Furniture.* The oversize letters printed in burgundy are Lombardic initials, as drawn by Fred Goudy—is this a subtle jibe at the American infiltration of our Cartier-like pine forests?

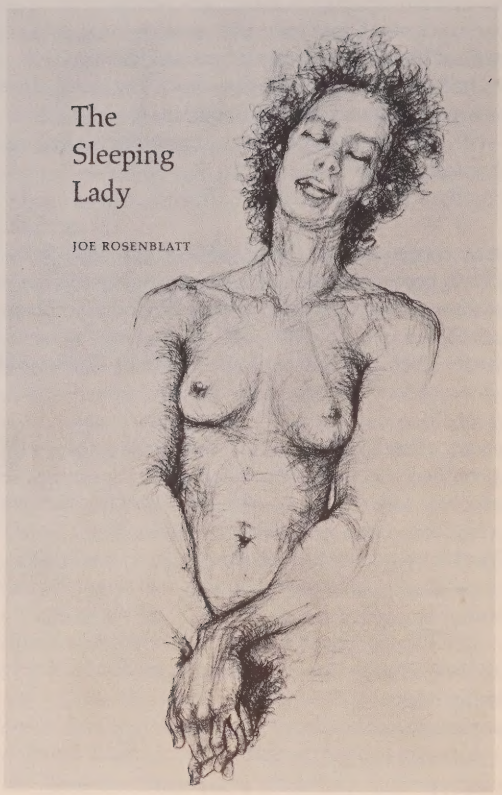
4 LOOSELY TIED HANDS, Joe Rosenblatt (Black Moss Press, Windsor) 1978. Poetry, 7 x 4 3/8, 48 pages. Sewn paperback printed on Cartier Litho, with Mayfair black endpapers. Cover is a black halftone printed on 10 point Cornwall C1S, plus press varnish. Typeset in Helvetica by The Coach House Press (Toronto). Illustrated by the author.

The *front* cover photograph is, in fact, that of the author—shot in a compliant creative mood by Raphael Bendahan, to contrast with that on the back cover, taken (by Peter Milroy) of the same author on the occasion of the presentation of his Governor-General's Award for Poetry. The idea with *Loosely Tied Hands / An Experiment in Punk* was that the book should be cheap, a throwaway item. To that end, Cartier Litho, a very cheap (long on wood pulp) glossy stock was chosen—which displayed on the press a slimy negative affinity to ink that resulted in elaborate and costly pains to produce a deliberately expertly badly printed text.

The margins on the back cover are a mistake, an early attempt to force the back cover to conform to the book's interior layout rather than treat it properly as a separate entity, but not an inappropriate error, considering the nature of the text.

5 SNAKE OIL, Joe Rosenblatt (Exile Editions, Toronto) 1978. Portfolio, 13 x 10, 34 leaves printed on Carlyle Japan loosely tucked into a handmade folding case of buckram and imported Italian decorated paper.

This was a pivotal project—initiated by Black Moss then handed in mid-stream to Barry Callaghan, thus beginning the inter-relationship of The Porcupine's Quill and Exile Editions. The triangular folding


The
Sleeping
Lady
JOE ROSENBLATT

flaps, the three of them, were the real killer—guillotines prefer to cut 90 or 180 degree angles. Deviations require jigs and encouragement, and these flaps required both, in full measure.

The biggest disaster was at that time The Porcupine's Quill had no foil-stamping machine. The basic case (*sans* flaps) was assembled and shipped to the Hunter-Rose Company for stamping as *per* an explicit layout which specified that the title, 'Snake Oil', with its encircling ovals was to be placed elsewhere to where it sits now. Obviously the pressman at Hunter-Rose took me for an idiot to specify the title of (what he assumed was) a book case be placed so as to open sideways, so he moved it. We could hardly afford to scrap some 200 handmade cases, or to import more lining paper, so the title stayed—mute testimony to the fact that it really *is* in the wrong place and gives every reader a false impression of how to proceed when opening the contraption.

6 THE SLEEPING LADY, Joe Rosenblatt (Exile Editions, Toronto) 1979. Poetry, 8 3/4 x 5 9/16, 96 pages. Sewn paperback printed on Zephyr laid. Cover is black only on Certificate Royale ivory. Typeset in Aldus by The Coach House Press (Toronto). Cover drawing by Claire Weissman Wilks.

The Sleeping Lady was an attempt to redress Joe's (and my own) disappointment in *Dream Craters* (Press Porcépic, 1974), a book which had tried to break away from the circus-like atmosphere of Joe's earlier *Blind Photographer*, *Bumblebee Dithyramb* and *The L.S.D. Leacock*. *Dream Craters* failed, partially due to the poor printing and binding equipment available to me at the time, partially due to my inexperience, and mostly to the lousy second-generation phototypesetting equipment in vogue in 1974.

The Sleeping Lady, by contrast, was typeset on a third-generation VIP in Aldus, a classic typeface re-drawn by Hermann Zapf in 1954 after a roman letter first employed by Aldus Manutius of Venice in the late fifteenth century. With the Merganthaler VIP, typographic refinements such as true-cut small caps and old-style figures (which had been lost on the second-generation AM and Compugraphic machines) were restored, and we were able (five years late) to produce the quietly elegant, almost academic, look that Joe had envisioned for *Dream Craters*.

A full halftone dropout would have lost much of the detail (the woman's left elbow, for example) crucial to Claire's cover drawing, so we didn't, in this case, try for a dropout but printed a full range of tiny

hilight dots to bleed top, bottom and fore-edge, and butt the front crease of the spine. Viewed as a flat press sheet, it is obvious that we printed dots in the highlights where there should (according to the artwork) be none, but once the book was bound and trimmed the superfluous background was swallowed by the paper texture. Rather clever, I thought. Compare *Sleeping Lady* to the cover of Ken Stange's *Nocturnal Rhythms* to mark the true colour of unprinted Certificate Royale ivory.

7 TREATISE ON WHITE AND TINCTURE, Robert Marteau (Exile Editions, Toronto) 1979. Poetry 8 3/4 x 5 9/16, 64 pages. Sewn paperback printed on Zephyr laid. Cover is embossed and debossed on Certificate Royale ivory. Typeset in Stempel Garamond by The Coach House Press (Toronto).

There is really no typeface other than Garamond (first drawn by Claude Garamond, probably in Paris, in the early sixteenth century) in which to typeset a book of poems by Robert Marteau ('... one of France's great poets. Born in 1925, close by the mediaeval pilgrimage route to Compostela...') and this version, cut by the D. Stempel foundry of Frankfurt, is particularly fine.

The timeframe for these poems, according to Barry Callaghan (publisher, and, in this case, translator) is that of the five minutes immediately prior to creation—hence the cover is much distressed, engraved with an image by Gérard Tremblay cut for the original French edition (Editions Erta), and embossed with the conjunction of a male and female die. Unfortunately the cover (like creation) easily dirties. Tincture does not enter until the title page, on which a pale rose colour splits the French and English titles of this bilingual edition and also prefigures that first 'rosy-fingered dawn' (quoted, if memory serves, from Homer's *Iliad*).

Because this strikes me (for whatever reason) as an appropriate place to do it, let me explain why so many of the books printed at The Porcupine's Quill trim to 8 3/4 x 5 9/16. The first measure is mechanical—our press, a Heidelberg KORD 64, prints at a maximum size of 18 x 25—one half of 18 is 9, and a comfortably minimal trim off head and tail leaves 8 3/4. The other measurement is mystical, and was discovered by my brother Mark while reading mathematics at the University of Guelph, given that his mystic answer had to be less than 6 1/8 which is my mechanically minimal trim in the east-west direction. The answer, 5 9/16, provides for a book which is slim enough to be held

in my one hand, hence it is comfortable, it suits me, but more importantly—a book trimmed to 8 3/4 x 5 9/16 will provide an artificial diagonal drawn from the head at the spine to the tail on the outside trimmed edge which will cast up two numbers as angles which, when permuted and combined into their various possibilities of longitude and latitude will describe the geographic location of the Bermuda Triangle. Those same two angles (I forget their names—it doesn't matter) will also provide all of the mathematics necessary to describe the construction of an ancient Egyptian pyramid, though that may be slightly less interesting.

8 NOCTURNAL RHYTHMS, Ken Stange (Penumbra Press, Moonbeam) 19 9. Poetry, 8 3/4 x 5 9/16, 96 pages. Sewn paperback printed on Zephyr laid. Cover is black only on Certificate Royale ivory. Typeset in Stempel Garamond by The Coach House Press (Toronto). Cover drawing by Claire Weissman Wilks.

Nocturnal Rhythms is a good example of an inexpensive but yet elegant Porcupine's Quill production—black ink throughout, with a cheap, one colour cover that wouldn't work graphically at all if it weren't for the subtlety of Claire's drawing. The Certificate Royale ivory matches very well with the Zephyr laid text stock, in each of colour, grain and watermark—its only failing is that it tends to dirty easily. In retrospect I should probably have used a pale, coloured cover stock, a beige, perhaps, or a grey.

The only other design element I would change in hindsight would be to reduce the size of the Penumbra logo on page four (after a linocut by Carl Schaefer) which is already in its design overwhelmingly black.

9 INTIMATE DISTORTIONS, Steve McCaffery (The Porcupine's Quill, Erin) 1979. Poetry, 8 3/4 x 5 9/16, 96 pages. Sewn paperback printed on Zephyr laid. Cover is three colours on Certificate Royale ivory. Typeset in Baskerville by The Coach House Press (Toronto). Illustrated by Virgil Burnett.

Intimate Distortions is not so much a translation of Sappho, as a re-working of an existing classical translation. That was our idea in casebinding the deluxe edition of this book in French marbled paper—to give it a dated, eighteenth-century 'feel'—and we carried

the marbled idea to the paperback with fake colour separations by Elke, remarkably successful since in those days our darkroom had no colour filters and was not equipped with pan film.

The Baskerville text face, classically English, was meant to chime with the marbled look, and was reinforced with upper case italic Baskerville titles—hideous really, but a sure hallmark of John Baskerville's own designs.

10 THE BOOK OF NUMBERS, Paul Dutton (The Porcupine's Quill, Erin) 1979. Poetry, 8 x 8, 48 pages. Casebound by hand into Payko linen with garment-leather spine. Printed on Carlyle Japan in two colours throughout. Typeset in Helvetica by The Coach House Press (Toronto).

Paul Dutton first conceived this book working as a bored summer-student / bookkeeper, hence the printed grid lines on each page, and (since this book is laid out on a 31 line page) we have provided (on page one) a vertical column of 31 'ones' and totalled the sum—thirty-one. Page two features a vertical column of 'twos', and the total—sixty-two. By the time we reach page seven, the vertical columns have given way to a thirty-one line sampling of the 0 to 9 sequence, the sum of which is 136. A strange book.

The illustrations attempt to literally transcribe the text, as in chapter sixteen in which the second 'one' from the left is the same typeface, but smaller, than the first 'one' in the left-hand margin. The third 'one' is identical to the first, the fourth is completely different, in face and size, from each of the preceding three. The fifth is the same as the second, but the sixth and seventh are different, from each other and from any of the preceding five 'ones'. A literal graphic presentation of the text: 'one which is one is one which is not that which is not one but this which is one not that / one is any different or even the same which one is'.

I have been accused, by Robin Skelton, of shoddy printing in the reproduction of my nineteenth-century wood numerals, but of course, I beg to differ. The numerals are old, and they are wood—it would have been easy (using offset technology) to repair their various cuts, nicks and scratches, but how much more challenging to hold open on the press the tiniest of pinhole flaws and reproduce the letters as they exist *now* in my type cabinets—the noble flaws of age included!

Society of Graphic Designers of Canada, Certificate of Merit 1981.

11 TRANSITIONS, John Riddell (Aya Press, Toronto) 1980. Poetry, 7 7/8 x 6 1/8, 152 pages. Sewn paperback printed in numerous colours on Zephyr laid. Cover is two colours on Certificate Royale ivory. Typeset in Syntax by The Coach House Press (Toronto).

An experiment, but the oddly squat trim size was less experimental than governed by the mechanical constraints of printing the deep pink solids which cover the pages of the 'Clouds' section. I remember my pressman of the day, Bill Cino, complaining mightily of the technical complexities of holding the ink colour dead even and free from streaks and hickies. By way of testimony both to his trials and eventual success, I must mention that when I showed a copy of the finished book to John Ormsby (pressman at Coach House) he had difficulty comprehending the *binding*, assuming, as he did, that Cino's deep pink must be a different (from Zephyr) paper colour, and rejecting out of hand any notion that the pink might have been printed.

The cover, and 'Variations' section, represents an interesting use of sophisticated offset technology coupled with precise ink colour-matching techniques to reproduce the shoddy, washed-out quality of a xerox.

The halftone film for 'Stilllife' was prepared at Coach House by Stan Bevington because we did not, at that time, have the pan film facilities to render the original four-colour scraps of ephemera into black and white. Stan later congratulated me on the wisdom of sticking him with the frustrating (because it must be done in total darkness, without safelights) job.

12 ELEPHANT AND ICE, Rienzi Crusz (The Porcupine's Quill, Erin) 1980. Poetry, 8 3/4 x 5 9/16, 96 pages. Sewn paperback printed on Zephyr laid. Cover is four-colour process from separations supplied by The Coach House Press, after a photograph by Paul Caulfield, printed on 10 point Cornwall C1S, plus press varnish. Typeset in Pilgrim by The Coach House Press (Toronto). Interior illustrations by Tim Wynn-Jones.

The elephant represents Rienzi Crusz's native Sri Lanka (Ceylon), and the ice, his adopted Canada. The elephant itself was a toy that Jude (Paul's wife) Caulfield found at a garage sale. It was frozen, in a bucketful of water, and then selectively half-excavated with a blowtorch. I wished at the time that we had thought to paint the elephant's tongue pink, but I have since been told that elephant's tongues aren't pink anyway, but grey.

Wood, Ink & Paper

WOOD ENGRAVINGS

by G. Brender à Brandis

Tim Wynn-Jones, who provided the interior illustrations for this book, was a student at the University of Waterloo when he met Rienzi. Tim subsequently wrote a novel of his own, *Odd's End*, which won the $50,000 Seal Books first novel competition.

Pilgrim seems an appropriate typeface for a group of poems about the immigrant experience.

13 WOOD, INK AND PAPER, G. Brender à Brandis (The Porcupine's Quill, Erin) 1980. Art, 8 3/4 x 5 9/16, 160 pages. Sewn paperback printed on Zephyr laid, with Strathmore Artlaid rust endpapers. Cover is black only on Strathmore Artlaid tan, with the title hot foil-stamped in rust. Typeset in Cartier by The Coach House Press (Toronto).

It took me a full five years, from the time I first became aware of Gerry's original wood engravings to the time I managed, finally, to extract a manuscript from him, to convince the reluctant artist of the verity of two points. First, that there is in fact a market for offset reproductions of his engravings which extends beyond that of the collectors who prize his original signed prints—our first, tentative, edition of 700 copies has since been reprinted twice for a total of 2500 copies—and second, that offset technology *could*, very accurately, reproduce his letterpress wood blocks. In the end, Gerry helped as much as an offset printer could hope—by taking the time and pains to create an entirely new set of artist's proofs pulled (letterpress) on a consistent weight of rather thin stock—which then allowed Elke to contact print press film by transmitting light through the back of the prints, thus capturing not only every line, however fine, be it black or white, but also something of the artist's own pressmanship. Gerry will often slightly underink a block—leaving white pinholes in the dark shadows—which I would not, as a pressman, tend to allow, but these are not *my* blocks so that became our touchstone of quality—to hold open every pinhole, just as Gerry had inked his proofs.

Society of Graphic Designers of Canada, Certificate of Merit 1981.

14 McALMON'S CHINESE OPERA, Stephen Scobie (Quadrant Editions, Montreal) 1980, reprinted in August 1981 and again in March 1983. Poetry, 8 3/4 x 5 9/16, 96 pages. Sewn paperback printed on Zephyr laid, with Plainfield paprika endpapers. Cover is two colours on Certificate Royale ivory. Typeset in Syntax by The Coach House

Press (Toronto), front cover, title and spine titling in Eras outline, hand-pasted from PMT's. Cover art is after an etching by Hugh Mackenzie.

A genuine Canadian literary bestseller, now in its third edition with over 2500 copies in print, testimony to the early success of Quadrant's subscription marketing—also an underbudgeted attempt at the dated modernism of art deco. Robert McAlmon's story 'is one of a failed writer who knew everyone in the Paris of the 20's, and was not without literary talent, yet died anonymously in Arizona, having spent the greater part of his adult life selling trusses.' The pregnant (back cover copy) prose is courtesy of Gary Geddes, founding publisher of Quadrant, who apparently (although I did not know him at the time) taught English at University College (University of Toronto) in the late sixties.

I remember returning the original etching to the artist, Hugh Mackenzie, together with an advance copy of the book to a house east of Avenue Road in Toronto, and remember too that he blanched, perhaps because his art wraps around the cover? I don't know. I didn't stay to ask, but for myself I am quite pleased with our technique of photographing etchings once as a line-shot to fill in the lines and shadows, and again as a halftone dropout to hold the subtler detail and then double-burning the two films (on pins) onto the same plate for one (cheap) press run.

Governor-General's Award for Poetry 1980.
Malahat Award 1982.
Alcuin Society Award 1980.

15 THE BUTCHER'S TALES, Rikki (Aya Press, Toronto) 1980. Fiction, 12 x 8¼, 112 pages. Sewn paperback printed in two colours throughout on Strathmore lugo grey. Cover is two colours on Strathmore lugo grey / barcelona grey duplex. Typeset in Trump mediaeval by The Coach House Press (Toronto), titling is Trump gravur, hand-pasted from PMT's. Cover illustration by Tony Urquhart. Overall design by Paul (publisher Glynn's older brother) Davies.

A scarce book, printed in only 231 copies of which the 31 are rarer still—casebound and slipcased by Seamus McClafferty. An accolade to the rare and worthy part that Rikki (Erica Ducornet) plays in the field of Canadian letters despite the fact that she is not a citizen, lives

in France, and hence her books are not Canada Council fundable and appear in miniscule editions.

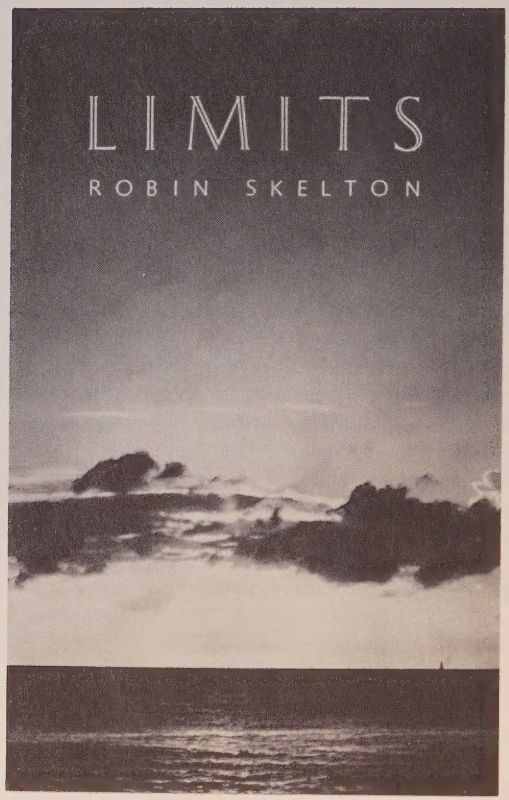
The author photograph / frontispiece (by Geoff Hancock) is out-of-focus. As I recall, there were two photographs from which to choose—the one you see here, and another (rejected outright by Elke) in which Rikki appeared partially nude. As I heard later, via Jane Urquhart, Rikki explained the topless photograph was 'educational' because it displayed the difference between her one asian, and one african, breast. I have no idea what that means, or even if the story is true.

16 THE HAWRYLIW PROCESS, PARTS ONE AND TWO, Robert Allen (The Porcupine's Quill, Erin) 1980-81. Fiction, 8 3/4 x 5 9/16, 288 and 224 pages. Sewn paperbacks printed on Zephyr laid. Covers are four-colour process from separations supplied by The Coach House Press (Toronto), printed on 10 point Cornwall C1S, plus press varnish. Typeset in Syntax by Glenn Goluska at The Coach House Press. Cover photograph by Paul Caulfield. Interior text design by Glenn Goluska.

Most of the books printed by The Porcupine's Quill are designed by Tim and / or Elke Inkster. *The Hawryliw Process* is one notable exception, a project that was much too big and confusing to resist availing ourselves of the design talents of Glenn Goluska, working at that time as a typesetter at Coach House.

One of the themes of *The Hawryliw Process* may (or then again may not—this is a weird novel) have to do with the splitting of Aunt Moodie into mirror-image clones. Dr. Hawryliw's laboratory purports to be located in a Victorian house in a small town north of Toronto, so Paul Caulfield and I (that is me, underneath the large sheet of glass at the bottom of the cover of Part One) had an easy time of portraying Aunt Moodie's duplicity, graphically represented by Dr. Hawryliw's lab which is actually a house Elke has always wanted to buy on the Main Street of Erin. More interestingly, Glenn Goluska also took that idea of the mirror image and typeset the entire work with facing pages rag left, rag right, respectively.

Part Two follows the adventures of Minden Sills, Sandor Hawryliw, Oblong Cassidy, Helen Moodie and Father Robert to Hell, which is actually a parking lot under the wheatfields of Kansas, but in Caulfield's photograph is actually beneath The Village by the Grange on McCaul Street opposite the Art Gallery of Ontario.


LIMITS
ROBIN SKELTON

17 TROJAN WOMEN, Gwendolyn MacEwen with Nikos Tsingos (Exile Editions, Toronto) 1981. Poetry and drama, 8 3/4 x 6 1/8, 112 pages. Sewn paperback printed on Zephyr laid. Cover is two colours on Strathmore Grandee lugo grey / barcelona grey duplex. Typeset in Stempel Garamond by The Coach House Press (Toronto), titling is Ludlow Garamond display, hand-pasted from PMT's.

The readable line of typography is normally two and a half alphabets or 65 characters wide. Line 15 (page 98) for example, of Yannis Ritsos' poem 'Orestes' as translated by Gwen MacEwen, is 77 characters, and then breaks and the three words 'she bent over' are carried down to the next line and indented slightly. In this case it would appear that the printer, who has already specified an extra wide page that I don't like because my hand is too small to hold it, and specified moreover what some would call an unreadably small 10/12 point size, has simply run out of room and inserted a linebreak the poet didn't want. More problematical is the start of the third stanza on that same page 98 —why is the word 'youth' dropped, when it clearly would have fit after 'eternal'? My question exactly, and I passed it to the publisher immediately on first receipt of the typescript with such perplexing linebreaks. Barry Callaghan, after considerable difficulty, tracked down Gwen MacEwen who was incommunicado at the time, and ascertained that the original Greek was, in fact, broken exactly that way and the linebreaks were to stay exactly as typed.

We do, naturally, as we are told, especially when delicate poetic sensibilities are involved, but in this case we really should have printed a disclaimer because I was later accused, by someone whose name I'd best not mention, of having ruined this book by arbitrarily inserting 'perplexing' linebreaks devoid of sympathy for the text.

Malahat Award 1982.

18 LIMITS, Robin Skelton (The Porcupine's Quill, Erin) 1981. Poetry, 8 3/4 x 5 9/16, 104 pages. Sewn paperback printed on Zephyr laid, with Multicolour donegal endpapers. Cover is four-colour process from separations supplied by The Coach House Press (Toronto), printed on 10 point Cornwall CIS, plus press varnish. Typeset in Syntax by The Coach House Press, titling is Delphian open, hand-pasted from PMT's. Cover photograph by Wilson Caulfield.

Limits was originally to be a vanity press job. Robin Skelton had,

Tim
Inkster
BLUE
ANGEL

apparently, for some years admired Porcupine's Quill productions and was willing to pay to see what I could do with a book of his. I told him not to be silly, that he should save his money and I would gladly publish the volume myself with funding from the usual sources (thinking all the while, deviously, that if *I* published the book I would retain a greater share of the design control). I have been annoyed, at times, by people who profess to admire my work and then proceed to handcuff me to a set of specifications, with which I disagree, and by which the latest so-called 'Tim Inkster' production is to be achieved. Robin Skelton is not, as it turned out, such an individual but he did balk a little at my idea that the book had to be typeset in sans. I balked too, but the manuscript for *Limits* was quite the opposite from the elaborate, mystical, convoluted text I had expected. *Limits* really does restrict itself severely in tone and language (I doubt if there are more than two adjectives in the entire book) and I felt we had to be true to the text — by using Syntax as a type face (relieved only slightly by the hint of serifs on the Delphian open initials) and by the horizontal rules heading each page.

The cover photograph was to have been a staged shot of a moonlit seascape purporting to be the Pacific coast of Vancouver Island — the idea of the coast being a limit to stop the settlers' western advance and alluding to Robin's own status as a British immigrant to this country — but my usual photographer Paul Caulfield had neither the time nor the funds to produce such an item. Paul's father, Wilson, did just happen to have a similar photograph already 'in the can' — a sunset, rather than moonlit, and (as was later admitted) the Caribbean, rather than the Pacific, but at least I almost (with the distant exception of the sailboat) got my photographic flat horizon line to match the interior rules.

19 BLUE ANGEL, Tim Inkster (Black Moss Press, Windsor) 1981. Poetry, 8 3/4 x 5 9/16, 48 pages. Sewn paperback printed on Zephyr laid, with Multicolour indigo endpapers. Cover is a duotone, black and reflex blue after a photograph by Paul Caulfield, printed on 10 point Cornwall CIS, plus press varnish. Typeset in Bodoni by Trigraph (Toronto), titling is Bodoni open, hand-pasted from PMT's.

My own book — I wrote it, designed it and printed it, but I didn't publish it because Steve Stevanovic of the Ontario Arts Council told me that would be tacky. Singularly appropriate, actually, that Marty Gervais of Black Moss Press *did* publish it because many of these poems of northern Ontario derive from our mutual far-northern

OAC-sponsored 'artists in the schools' visits, always, it seemed, scheduled for the dead of winter. (There is, for example, an hilarious story about the two of us in Moosonee, but that is beyond the scope of this catalogue. There is also a cartoon, in an ancient issue of *Quill and Quire*, which depicts an enraged moose bearing down on a hapless Volkswagon.)

The idea for the symbol of raven as an image of agrophobia, to contrast with Edgar Allan Poe's more familiar image of New England-style claustrophobia, comes from a stuffed bird I saw in a bar in Chapleau — The Hunters' Grill, I think it was called. Images come easily, to a poet. To a photographer charged with illustrating these images, not so easily, as Paul Caulfield discovered (much to my surprise and eventual expense) it is not legal for taxidermists in Ontario to have in their possession stuffed ravens.

Malahat Award 1982.

20 THE CLONED MAMMOTH, Martin Reyto (Quadrant Editions, Montreal) 1981. Poetry, 8 3/4 x 5 9/16, 64 pages. Sewn paperback printed on Zephyr laid, with Strathmore Artlaid tan endpapers. Cover is three colours on Strathmore Artlaid tan. Typeset in Bodoni by Trigraph (Toronto), titling is Bodoni open, hand-pasted from PMT's. Cover art is after an etching by Otto Graser.

Marty Reyto is an old friend, who goes back to the late sixties when I was courting my wife Elke, drinking too much coffee, and skipping too many English classes in the refectory of University College at the University of Toronto. Marty is also responsible for my literary career inasmuch as he allowed me to clean his filing cabinets after his appointment (heady stuff, this, applied to a sophomore) as editor of *Random* magazine. I was eager to do my very best, some fifteen years later, for *The Cloned Mammoth*.

The choice of Bodoni as a text face was happy indeed — an extreme, awkward set of characters but appropriate for the 'human and inhuman oddities [that] inhabit Reyto's verse like the gargoyles and statues in a Gothic cathedral.' A good example of my tendency to use an open-face filled in with colour (for weight) on the cover, then carry the same open-face without interior colour at the same size onto the title page.

I remember one anguished phone call from Marty in Montreal after receiving his vandykes in which he demanded I move the page numbers (discreetly tucked, Oberon-style, under the last line of each

page) to the bottom of the page — 'where they should be' so he said. I didn't.

Malahat Award 1982.

21 THE GRAPHIC ART OF PAUL FOURNIER, edited by Greg Peters (The Porcupine's Quill, Erin) 1981. Art, 12 1/4 x 8 1/2, 96 pages. Sewn paperback printed on Caress text. Cover is two colours on Strathmore Grandee barcelona grey. Typeset in Bodoni by Trigraph (Toronto), titling is Bodoni open, hand-pasted from PMT's.

Paul Fournier wanted us to use a stock that would be creamy and basically smooth, but with a little tooth (i.e. not slick). Caress text filled all of those requirements adequately, but has such a repulsive name that we cheated and simply allowed in the colophon that 'the paper was supplied by the Monadnock Paper Mill (New Hampshire)'.

Cotemporous with the publication of this edition, we were also contracted to provide a limited number of casebound copies for The Westdale Gallery of Hamilton. We were pressed, as usual, for time (why is it that there is never enough time to do anything properly, but always enough time to do it again?) to meet a launching deadline — so a blank dummy of the guts was prepared as a sample so casemaking could begin. Unfortunately there was a confusion as to whether there were to be six or twelve signatures in the book, and we ended up, two nights before the launch, with 100 completed cases covered in buckram in which the spine was a good 1/2 inch too wide.

Someone (I think it was Elke) hit upon the idea that we could cut the spine away from the front and back boards, and replace it with a thinner one thus creating a three-part white on white buckram case which highlighted the (intentional) whiteness of it.

The books were completed and delivered to the gallery about ten minutes before the launch was scheduled to begin — at which time we were told the etchings, which were to be inserted in each of the deluxe copies, were not ready anyway.

22 I AM WALKING IN THE GARDEN OF HIS IMAGINARY PALACE, eleven poems for Le Notre by Jane Urquhart with panoramas by Tony Urquhart (Aya Press, Toronto) 1982. Poetry and art, 18 (wide) x 4 1/2 (high) french-folded (shut), 56 pages. Casebound by hand by Klaaske Ufkes and Paul Richardson into Payko linen, printed on Zephyr laid in two colours throughout. Typeset in Janson

by The Coach House Press (Toronto), titling is Castellar initials, hand-pasted from PMT's.

I hated this book. I hated it from initial attempts to cost it with Glynn Davies, through revised and re-revised attempts to do the same, through consultation with artist and poet, especially through film (the art just — barely — fit into the camera copyboard and refused to be lit evenly) and hated it right up to vandykes — at which point I realized that this would be one of the very best books we had ever printed.

Books are not supposed to be 18 inches wide by 4 inches high; hence cameras, presses, folders and (especially) Smythe sewing machines are not designed to accommodate them. I struggled, we fought. I remember insisting at one point that the type to be used would be Janson, both for the fineness of its serifs and because it was appropriately (to the panoramas) French. I remember too Tony Urquhart chastizing me for my ignorance — in that Janson was Dutch, and Jane Urquhart urging both of us to forget it and have another beer. We did, but Tony was right.

The french-folded (shut) format is perfect for a book about courtly French gardens, and the idea of printing a cream solid under the images both defines the edges of the artist's original battered rice-paper and hides many of its flaws — but did cause pressman Alan Ufkes many sleepless nights worrying about register and colour match.

This book also represents the only time in the fifteen year history of The Porcupine's Quill that all five sewing heads on our 1907 model Smythe book sewing machine have worked simultaneously. Fortunate.

I wish, in retrospect, that we had filled in the Castellar initials on the title page with the same cream colour as is behind the panoramas. I wish too, that any of the artist, poet, publisher or printer could have been present to receive this book's citation awarded by the Art Directors Club of New York (1983), handed out on board an aircraft carrier parked in the Hudson River ('military dress preferred').

Malahat Award 1982.
Art Directors Club of New York, Distinctive Merit Award 1983.

23 ALPHACOLLAGE, Ludwig Zeller (The Porcupine's Quill, Erin) 1982. Art, 12 1/4 x 8 3/4, 80 pages. Sewn paperback printed on Plainfield white homespun, with Multicolour jet endpapers. Cover is two

colours on Gainsborough confetti. Typeset in Trump mediaeval by The Coach House Press (Toronto), titling is Trump gravur, hand-pasted from PMT's. Design by Ludwig Zeller.

The original edition of this book was limited to 200 copies printed on Strathmore Grandee and casebound by hand into green sailcloth (Porcupine's Quill, 1979). That edition sold out shortly after the book was honoured with a Certificate of Merit from the Art Directors Club of New York, 1980.

The main production difficulty encountered with this book was that Zeller's raw material, his collection of nineteenth-century steel engravings, were some printed on coated stock, while others were originally printed on matte paper which had yellowed with age. The challenge (at the urging of Stan Bevington) was to colour-separate the two, which of course, can be achieved by no known photo-mechanical process. I spent the better part of three weeks during the summer of 1979, artwork in front of me, hunched over Elke's negatives at the light table, cutting, with a knife, elaborate and intricate rubylith overlays.

I am told—though I can't remember if it was Susana Wald (Ludwig's wife) who told me this, if it is true, or if I simply made it up for some speaking engagement—that the name for each of the objects which compose a particular letter alludes in some way to the letter itself, and that actually this book is uproariously funny, but only in Spanish.

The stock, Plainfield homespun, has a prominent and very artificial texture which causes the sheet to feel more like plastic than paper. It is not a stock that I would use frequently, but it accepts a brilliant black while holding the finest lines of the steel engravings and hence seems to blot out the paper texture completely under the images which then contrast sharply with the white textured surround and results in near to a three-dimensional look to the page—a technique used to great success in Zeller's earlier *When the Animal Rises from the Deep the Head Explodes* (Mosaic Press, 1976) and repeated in the paper edition of *Alphacollage*.

Some parts of this alphabet were later included in an issue of Barry Callaghan's *Exile* magazine, printed by the University of Toronto Press, in which the 'Z' was included upside down. U of T Press was forced by the irate periodical publisher, to hand cut out that page and tip it back in with north to the top. I love hearing stories like that because it makes my own colossal blunders seem more manageable.

Art Directors Club of New York, Distinctive Merit Award 1980.

expected to look drab—but in this case the striking use of white foil (Elke's idea) both chimes with the reverse (white) side of the duplex cover stock, and casts a moonlit glow over the illustration. Mysterious.

Skiamachia has an unusual publishing history—released first by Virgil Burnett's own Pasdeloup Press (Stratford, 1977) in an edition limited to 111 copies hand-bound (by The Porcupine's Quill) in sheepskin. The book was an instant success and sold out within weeks. As the result of a chance meeting at a party in France, the complete text (with illustrations) was reprinted by *Penthouse International*, (the European edition only, the material considered to be too sophisticated for North American taste) Volume 13.1. The Porcupine's Quill paperback edition was released in 1982, and while its appearance caused no ripples in the pornography stores on Yonge Street, the book was successfully placed in a major Coles outlet (on Yonge Street) who filed it under juvenalia.

26 EXILED, THE MYTH NEEDLES DEEPER, Stavros Tsimicalis (The Porcupine's Quill, Erin) 1982. Poetry, 8 3/4 x 5 9/16, 48 pages. Sewn paperback printed on Zephyr laid. Cover is four-colour process from separations supplied by The Coach House Press (Toronto), printed on 10 point Cornwall CIS, plus press varnish. Typeset in Optima Greek and Aldus by Nelson Adams at The Coach House Press, titling is Sistina, hand-pasted from PMT's.

I don't like Optima, a middling design which doesn't have serifs but isn't a true sans either, but the choice of typefaces available for Greek composition is limited. Given Optima Greek, it was Glenn Goluska who pointed out that Aldus is not only very similar in letterform but was similarly designed by Hermann Zapf, as was the Sistina titling I eventually used on the cover.

Exiled, The Myth Needles Deeper is a bilingual edition of poems about the mental state of cultural exile. The cover image, a ceramic plate, was a present from my mother, Mrs. Rita Inkster, who just happened to have brought it back from the island of Rhodes. It was photographed set on a creased piece of blue velvet (to represent the Greek 'thalassa', the sea) by Paul Caulfield.

I was unsure, in writing this piece, whether the colour separations had been supplied by Coach House or Herzig Somerville, until I noticed that the image had been flopped (the fish are swimming the wrong way) which happened, for a time, quite frequently at Coach House. Not that in this case it much matters.

27 NO BIRDS OR FLOWERS, Diane Keating (Exile Editions, Toronto) 1982. Poetry, 8 3/4 x 5 9/16, 64 pages. Sewn paperback printed on Zephyr laid. Cover is four-colour process from separations supplied by Herzig Somerville (Toronto), with the grey solid added as a fifth colour, printed on 10 point Cornwall C1S, plus press varnish. Typeset in Baskerville by Howarth & Smith (Toronto).

No birds or flowers exist exclusively at the bottom of the sea — and so it was that the publisher, Barry (son of Morley) Callaghan chose this image of sea-shells for the cover of Diane's second book of poems. I picked up on that image and followed it both with the pale grey solid surround of the front cover image and again with the engravings of undersea flora and fauna (a starfish, the medusa, etc.) featured on the title and sub-title pages.

Diane is a beautiful woman. Her photographer, Paul Orenstein, sought to present her in the stark terms of Japanese white-face. Striking, but Diane disliked it, after the fact, and asked us to soften the effect — which we tried to do by artificially planting highlight dots on the back cover photograph (where none deserved to be) and furthermore by overprinting the already flattened duotone (in black and magenta) with the same pale grey that takes its issue from the title idea.

No Birds or Flowers was short-listed for the Governor-General's Award for Poetry in 1982.

28 THE MOON OF HUNGER, Ian McCulloch (Penumbra Press, Moonbeam) 1982. Poetry, 7 3/4 x 4 1/4, 48 pages. Sewn paperback printed on Zephyr laid. Cover is two colours on 10 point Cornwall C1S, plus press varnish. Typeset in Baskerville by Howarth & Smith (Toronto), titling is Goudy open display, hand-pasted from PMT's.

The appropriateness of this engraving of a snowy owl with kill, found by accident during production, was too much to resist — appropriate (doubly) to the title, to the author's Cree parentage and to (the publisher) John Flood's wilderness location in Moonbeam, sixty miles northwest of Kapuskasing. The engraving (nineteenth-century artist unknown), a print of which was discovered in battered condition, photo-mechanically enlarged, re-inked by hand and reduced again to original size, lifts what otherwise would have been a boringly white cover to the level of an intensely white cover — white with snow and

bitter, numbing cold—accented with a touch of blue moonlit night sky kiss-fitted in between the lines of the Goudy open titling.

29 SELECTED POEMS, John Montague (Exile Editions, Toronto) 1982. Poetry, 8 3/4 x 5 9/16, 196 pages. Sewn paperback printed on Zephyr laid. Cover is three colour from separations prepared by the artist, S. W. Hayter, printed on 10 point Cornwall CIS, plus press varnish. Typeset in Stempel Garamond by The Coach House Press (Toronto), titling is Castellar initials, hand-pasted from PMT's.

A coup, if there ever was one, in the history of Canadian literary publishing. John Montague is, with Seamus Heaney, arguably one of the best of the contemporary Irish poets, a serious man from a country in which poetry is taken very seriously indeed. Yet the publication of this *Selected Poems* was originated in Toronto by Barry Callaghan who then sold rights which allowed the production (in Erin) of a joint, split-run Exile Editions / Dolmen (Dublin) / Oxford University Press (London) and Wake Forest University Press (North Carolina) initial printing of some 4500 copies!

The graphic problem was not, in any way, to be innovative, but rather to be consistent—to make the *Selected Poems* look and feel like a John Montague book. The Stempel Garamond used as a text face is not particularly Irish, but at least it avoids any of the uglier political connotations associated with Caslon or Baskerville. The Castellar initials are lifted, intact, from Liam Miller's original Dolmen (Dublin) edition of Montague's *The Rough Field*, as is the woodcut used on the sub-title page to Part Two, and the harp 'newly strung' which 'shall be heard'—symbol of the Society of United Irishmen (Belfast)—used as a tailpiece.

Never drink whiskey with an Irishman.

30 ACROBATS, Paul Savoie (Aya Press, Toronto) 1982. Poetry, 8 3/4 x 5 9/16, 64 pages. Sewn paperback printed on Zephyr laid. Cover is two colours on Tweedweave yellow. Typeset in Palatino by Howarth & Smith (Toronto), titling is Post Roman medium with calligraphy culled from Arthur Baker's *Calligraphic Alphabets*, both hand-pasted from PMT's. Etchings by Jerry Silverberg.

Glynn Davies wanted this cover to look like a circus. It does, but the cover would be nothing without Jerry Silverberg's etching of a trapeze artist swinging from the title.

The biggest problem in snitching calligraphic letterforms from Arthur Baker's book is that while he always provides complete lower case alphabets, he customarily provides only the upper case 'A' for each. How fortunate that the title of Paul Savoie's book is *Acrobats!*

31 A STEADY HAND, Mike Doyle (The Porcupine's Quill, Erin) 1982. Poetry, 8 3/4 x 5 9/16, 92 pages. Sewn paperback printed on Zephyr laid. Cover is four-colour process from separations supplied by Montecolour (Toronto), printed on 10 point Cornwall CIS, plus press varnish. Typeset in Palatino by Howarth & Smith (Toronto), titling is Ludlow Cameo, hand-pasted from PMT's. Cover by John Ormsby.

A Steady Hand was something of a publishing coup for The Porcupine's Quill since Mike Doyle was originally from New Zealand and retains sufficient Kiwi connections that we are able to print (at the same time) and sell 500 extra copies of a New Zealand edition to Auckland University Press.

The cover for this book went through many changes. Mike Doyle had first wanted to reproduce a painting by René Magritte, but was unable to coax the British art gallery who owned it to respond to any sort of written or telexed communication. John Ormsby's assembly, which he designed, created, photographed and colour-separated, is intended to demonstrate the 'steadiness' (or lack thereof since there are no darts in the bull's-eye) of the doll's hand glued to the dartboard.

32 TWELVE FOR CHRISTMAS, Robert Finch (The Porcupine's Quill, Erin) 1982. Poetry, 8 3/4 x 5 9/16, 48 pages. Casebound by Klaaske Ufkes with Canson Mi-Teintes dark blue over boards and buckram spine. Printed on Warren's Cameo Dull in two colours throughout, with Canson moonstone endpapers. Typeset in Baskerville by Howarth & Smith (Toronto).

Twelve for Christmas recalls that reality rarely fulfills expectation. The book was sold by subscription as a signed and numbered limited edition to a mailing list of the poet's friends and acquaintances. Shortly after the books had been posted I received an irate telephone communication from an (obviously) elderly woman to inform me that *her* copy was *not* signed. I was quite convinced that it was, and directed her attention to the second last page, specifically the area immediately under the poet's biography. She had to admit that there

As Close as We Came

BARRY CALLAGHAN

was in fact a signature there, which did read 'Robert Finch', but my confidence was shattered as she continued her argument — 1) that Robert Finch would never do anything as foolish as sign a book at the back, he would sign the title page, 2) that because the signature and the biography were both in black ink it was clear that I had forged (by printing) his signature, and 3) that she had been a personal friend of Mr. Finch for some fifty years and knew for a fact that he used exclusively Waterman's deep blue ink in his fountain pen.

I offered her a full (postage too) cash refund.

She refused my offer.

33 AS CLOSE AS WE CAME, Barry Callaghan (Exile Editions, Toronto) 1982. Poetry, 8 3/4 x 5 9/16, 112 pages. Sewn paperback printed on Zephyr laid, with Multicolour jet endpapers. Cover is four-colour process from separations supplied by Herzig Somerville (Toronto), printed on 10 point Cornwall CIS, plus double-hit black solid and warm red spot colour added as a seventh press run. Laminated with 1/2 mil O. P. P. gloss by Oxford Custom Laminating (Mississauga). Typeset in Baskerville by Howarth & Smith (Toronto). Cover art by Michael Callaghan. Interior art by Claire Weissman Wilks.

As Close As We Came is a wonderful example of what happens to the erstwhile printer who promises a client the world, and then struggles to deliver. The front cover was clearly to be printed four-colour process. The original author photograph for the back cover was also full colour, but mostly red with black detail, so I urged Barry to avoid the extra $200 for another set of separations (we were already printing magenta, yelo, cyan and black on the front anyway, so there would have been no additional press charge to print the back full colour at the same time) but let us print the photo as a duotone (cheaper film) which would, so I told him, look 'just like the original anyway.'

It didn't. My first plan — to create a duotone in which we would print the short film black, and double-hit the long film with magenta and yelo to create warm red, not only didn't go red (brown) but also highlighted in vigorous detail all of the scratches that I hadn't noticed on the photographic print before we started. I have now in the job bag a full range of pressproofs — in short black, long black, black and black, black and magenta, black with yelo solid, black with yelo and magenta solids, and finally black overprinted (at my expense) with a hand-mixed warm-reddish solid (which offset, and had to be erased, by hand, from the reverse side of each press sheet).

Claire's wide drawing of Mother Russia, a two page foldout to the left of the title page, reminds me of nothing so much as *Oma* Anna Bronski who shelters a soldier under the folds of her skirt in the potato field at the opening of Gunter Grass' *The Tin Drum*—the more so since we didn't wish to reduce Mother Russia's girth to the width of a postage stamp but printed her as a spread, with a mechanical paper fold tucked amidst the folds of her skirt.

Barry had experienced one earlier Porcupine's Quill attempt to introduce a foldout (*The Annesley Drawings*, Exile 1980) and urged us to do it crudely. Apparently the extra bindery cost had been lost in the Annesley book because our cutting, creasing and tucking was accurate enough that no reader realized it was there, or thought to attempt to open it.

34 ZUK, Robin Skelton (The Porcupine's Quill, Erin) 1982. Poetry, 8 3/4 x 5 9/16, 180 pages. Sewn paperback printed on Zephyr laid. Cover is printed on 10 point Cornwall CIS as a duotone in black and reflex blue, then the solid was added as a third and fourth run also in black and reflex blue. Cellucoated by Dyment Limited (Toronto), and silver hot foil-stamped by The Porcupine's Quill. Typeset in Palatino by Howarth & Smith (Toronto), titling is calligraphy taken from Arthur Baker's *Calligraphic Alphabets*, hand-pasted from PMT's.

Zuk purports to be the collected work of one Georges Zuk, an Algerian poet born in 1918, translated and with introduction, appendix, correspondence, chronology, index and footnotes by Robin Skelton—which of course it isn't. Zuk is a pseudonym for Skelton himself at his most bawdy, although Robin does admit to artistry of the several collages which illustrate this volume—all of which are taken from *House of Dreams* (Porcupine's Quill, fall 1983).

The author's (the real author, Skelton) great fear in publishing in this manner was that the Canadian critical establishment would not realize the extent of this literary fabrication and thus would refuse to review it on the grounds it lacked Canadian content. So far there have been two reviews of *Zuk*—the one, in the *Windsor Star*, calls it 'Wonderful!', the other, in *Waves*, calls it 'obscure'. The balance of the Canadian critical establishment has yet to voice an opinion.

35 THE BIRTH CONTROL KING OF THE UPPER VOLTA, Leon Rooke (ECW Press, Downsview) 1982. Fiction, 8 3/4 x 5 9/16, 152 pages. Sewn paperback printed on Zephyr laid. Cover is four-colour

process from separations supplied by T. H. Best (Toronto), printed on 10 point Cornwall CIS. Typeset in Sabon by Howarth & Smith (Toronto), titling is Goudy open, hand-pasted from PMT's. Cover illustration is by Jeff Jackson under the art direction of Paul Hodgson for Fifty Fingers.

The pursuit of excellence in book manufacture is not a straight road. There are approaches, intersections, curves and forks. One long-standing complaint of mine is the strict adherence by ECW Press (from their view of the pre-eminence of *editorial* excellence) to the standards of the MLA *Handbook* and University of Chicago *Manual of Style*. As regards the use of quotation marks, both those sources insist on double quotations in the first instance—a practice in which I was educated but have learned to dislike because the excessive white space left under the double quotes punches visual holes in a text setting. I much prefer the opposite (Oxford, University of Toronto Press, Coach House) style which calls for discretion, single quotes in the first instance, and double only when they cannot be avoided—i.e., to mark a quote within a quote.

The Birth Control King of the Upper Volta is the only ECW production I can remember in which Jack David, Robert Lecker and Ellen Quigley have allowed me the use of British quotation style, agreeing (and only because this was a novel and not a book of criticism) that the extensive dialogue would in fact have resulted in too many double quotation marks.

36 ESSAYS ON CANADIAN WRITING 24/25, edited by Stan Dragland, under the general editorship of Jack David and Robert Lecker (ECW Press, Downsview) 1982/83. Periodical, 8 1/2 x 5 1/2, 236 pages. Sewn paperback printed on Zephyr laid. Cover is four-colour process from colour separations supplied by T. H. Best (Toronto), printed on 10 point Cornwall CIS, plus double-hit black solid and pink spot colour added as a seventh press run. Laminated in 1/2 mil O. P. P. gloss by Oxford Custom Laminating (Mississauga). Typeset in Sabon by Howarth & Smith (Toronto). Cover art is after a watercolour by James Reaney.

James Reaney is one of my personal favourite poets. I have often been embarrassed by the shoddiness of my early efforts as a printer on his behalf—the newpress 1972 edition of his *Poems* (printed at Press Porcépic) sticks in my mind. I remember Eli Mandel complimenting me on my 'choice' of the greyish ink throughout—supposedly

reminiscent of the poorly printed small-town newspapers which can be related to Reaney's verse—when in fact the grey ink was more a result of poor ink / water balance on my Multi 1250 coupled with a badly glazed blanket in the days before I realized blankets must be pumiced with volcanic ash to transfer ink at all well.

I was particularly pleased with ECW 24/25 in the image chosen by the editors for the cover, incorporating as it does Reaney's personal stylized bicycle-wheel and the alphabet. The 'resurrection-sized' red upper case 'A' printed on the back of *Poems* alluded to *Alphabet*, a magazine Reaney edited in the sixties, as well as to the alphabet (certainly not to Hawthorne's adulteress!) but at last by 1983 my printing skills had improved to present the same material at a standard Reaney deserves.

37 DESCANT 40, edited by Karen Mulhallen (Toronto) 1983. Periodical, 8 3/4 x 5 13/16, 128 pages. Sewn paperback printed on Zephyr laid, with Multicolour jet endpapers. Typeset in Baskerville by Howarth & Smith (Toronto), titling is Baskerville italic display hand-pasted from PMT's.

Descant 40 is quite probably the *slickest* issue of any literary periodical printed by The Porcupine's Quill to date. The cover, in particular, is exceptional. The image, 'in perpetuum: variation' (but popularly known as 'hot roses') was printed four-colour process from separations supplied by Herzig Somerville, the black solid (double-hit) was added as a fifth and sixth press pass—difficult in the extreme, especially to hold the hairlines of the 10 point reverse type in the lower left-hand corner of the back cover. The seventh offset press run involved kiss-fitting in an added pale grey onto the issue number, front cover cut-line, spine and contributors' list on the back to differentiate them (subtly) from the white rules over and under the image —fortunately an easy maneouvre, inasmuch as the kiss-fit, being pale grey, could be spread significantly in film to overlap the black solid without showing and hence tolerate minor register problems. Whew!

At this point (after seven runs) the best of the hand-picked remaining covers (our waste was in excess of 100%) were gingerly wrapped and shipped to Oxford Custom Laminating (in Mississauga) who sealed the black solid in 1/2 mil O. P. P. gloss before we added the final copper hot foil-stamped 'Descant' logo.

This cover has been much abused as evidence that Tim Inkster is sexist. Any future such charges will be referred to either Deborah

Shackleton, the artist, and / or to Karen Mulhallen, the editor who chose the image.

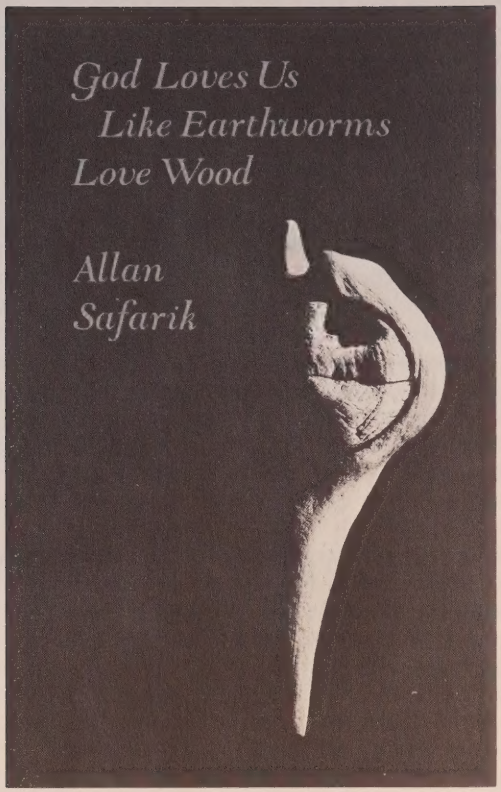
38 HALF A LIFE'S HISTORY, Robert Sward (Aya Press, Toronto) 1983. Poetry, 8 3/4 x 5 9/16, 80 pages. Sewn paperback printed on Zephyr laid. Cover is three colours on Curtis' Tweedweave bronze. Typeset in Palatino by Howarth & Smith (Toronto), titling is Centaur, hand-pasted from PMT's.

I don't normally prefer to print type in colours (unless to accent open-face characters — which is difficult, hence fun — but that is not the case here). This cover is the happy result of Glynn Davies' repeated insistence that I match the Black Sparrow Press (Santa Barbara) style of matte, multi-coloured, solely typographic covers. It works, despite my equally repeated insistence that it wouldn't, although Glynn was left a little perturbed that the warm red / cactus colour bands apparently resemble the Italian flag, closer, to be sure, than I had intended because I don't know what the Italian flag looks like.

39 DOUBLES, Virgil Burnett and Michel Devrient (Pasdeloup Press, Stratford) 1983. Art, 7 3/4 x 8 7/8, 48 pages. Sewn paperback printed on Warren's Lustro Dull Cream. Cover is four-colour process from separations supplied by Herzig Somerville (Toronto), printed on Warren's Lustro Dull Cream cover, plus press varnish. Typeset in Baskerville by Howarth & Smith (Toronto).

Doubles, the title chosen because it means the same thing in French, is an extended artistic duet, or in many cases duel, in which a drawing started by the one co-author would be completed in an entirely different style by the other. On the cover, Burnett's black line drawing of a masked French courtier (or are the beauty mask and earring clues supposed to suggest a woman disguised as a courtier?) has been coloured-in in the fashion of paint-by-numbers by Michel Devrient. Witty.

40 GOD LOVES US LIKE EARTHWORMS LOVE WOOD, Allan Safarik (The Porcupine's Quill, Erin) 1983. Poetry, 8 3/4 x 5 9/16, 64 pages. Sewn paperback printed on Zephyr laid, with Multicolour slate endpapers. Cover is four-colour process from separations


God Loves Us
Like Earthworms
Love Wood
Allan
Safarik

supplied by Herzig Somerville (Toronto), printed on 10 point Cornwall C1S with a double-hit black solid, and a blue spot colour added as a seventh press run. Laminated with 1/2 mil O. P. P. gloss by Oxford Custom Laminating (Mississauga). Typeset in Baskerville by Howarth & Smith (Toronto).

The difficulty with this book was its title—which assumed, at the very least, that the designer would photograph the head of god, and suggest within that same photograph the twin ideas of worms and wood. The solution lay in a piece of flotsam found on the sand at Wasaga Beach (Collingwood) by my wife some years earlier. The suggestion of a mask, or more particularly, a head, I assume is obvious. Not so obvious is my interpretation that the 90 degree angle cross-grain of the wood is not natural, but fabricated. I have since been informed that a much weather-beaten knot would look remarkably similar, but I am not to be shaken in my belief that this image represents the remainder of a piece of wooden pulley washed ashore from a very old shipwreck. The face is surely that of god, just as surely as it is that of the man who fashioned the pulley, who made the boat, of the sailors who sailed it and of those who drowned when she foundered.

Allan Safarik is himself a succesful editor / publisher / designer of Blackfish Books (White Rock, British Columbia) and this book is more than anything the result of a plot concocted by Joe Rosenblatt by which Tim Inkster, poet / printer / publisher / designer would be called upon to celebrate one of his west-coast peers.

A delightful production—flawed mainly by the colour separation which was scratched, and which forced me to create an artificial black solid knockout for the front cover, which (by necessity) lost the subtle after-image of the driftwood's right eyeball (the dark side of the moon, visible, but just barely) which had been present in Paul Caulfield's original photograph. Flawed as well by the sorry shade of blue which strikes me now more appropriate to a Toronto disco than to the undersea world of drowned men—the Caribbean, perhaps, but what I had in mind was the colour of the water in the Straits of Juan de Fuca at a depth of fifty feet.

ALAN UFKES

Ann Reatherford, Klaaske Ufkes, Alan Ufkes, Tim and Elke Inkster, Cheryl Lewis.